Drawing on feminist scholarship bent on rediscovering abandoned women writers and establishing coherent links and traditions, Klaudie Teichmannová provides a survey of key representatives texts on one such thematic line – one which has come to bear the name coined by Jane Spencer, that of the reformed heroine. Focusing on four novels, rather than the historical or literary or biographical context, Ms Teichmannová attempts to illuminate the changes in the depiction of the heroine, her mentor, the process of reformation itself etc. The enthusiasm and eagerness with which the topic is grasped come fully across. Yet, several reservations remain. The choice of analysed texts is fairly obvious and by now established, tested and confirmed by literary critics. There are no major errors in judgement or analysis, yet the work lacks a more ambitious method. There is very little textual interpretation, the obvious guiding force are the interpretations in the key secondary source (Jane Spencer), the structure is rather repetitive, and most irritatingly, the text itself is full of linguistic errors which careful proofreading should have eliminated (from the first page of the Czech abstract to the last sentence of the Conclusion).

I have several specific questions:

1. Strictly speaking, are we to understand that Amoranda in fact does not submit to the authority of the lover mentor, but in fact Formator/Alanthus acts as a tool, the visible hand of the invisible power of patriarchy, the Uncle? (page 16)

2. Is there a contradiction between the analysis of companionate marriage as performed by Jones (on page 10) and the conclusion reached on page 22?

3. The conclusion on page 26 omits the most important element: The changed role of the lover mentor and consequently the different precise nature of social education. Moreover, what kind of authority does the heroine submit to in the novel Betsy Thoughtless?

4. What role does the form of each text (e.g. narrative technique) play in the representation of the learning process?

5. Page 33 – the fact that Betsy does not understand, while Evelina does, points to a different experience, doesn’t it? What does this mean for the novels’ analyses?

6. Page 38 – the previous mentor lovers did not seem to be particularly trembling or submissive either.

7. The moral of The History of Betsy Thoughtless is indeed rather ambiguous and the novel actually grants Betsy an interesting “history” for a romance heroine (marriage experience). Could not a reading of the novel be enriched by at least basic contextualization with Haywood’s previous writing career?
8. The role of the city setting in *Betsy* and *Evelina* is immense and provides a relevant backdrop for the whole process of social education. How and in what way is the shift of settings important?

To conclude, the thesis ultimately fulfills the basic necessary requirements. Therefore, I recommend it for defence with the preliminary mark of good (*dobře*).

V Praze dne 26.8.2013

……………………………………………….

PhDr. Soňa Nováková, CSc., MA